

Catalogue

Ironie Icons

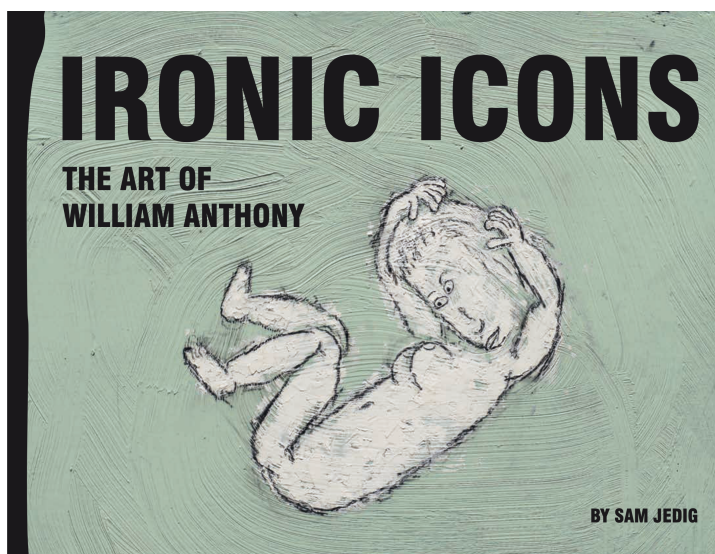
William Anthony

This catalogue accompanies *Ironie Icons*, a publication produced in connection with an exhibition by William Anthony at Stalke Galleri.

The works presented examine Anthony's sustained engagement with irony and iconography, using drawing and painting to reinterpret familiar cultural, religious, and art-historical symbols.

Through exaggerated figures and deliberately simplified forms, Anthony transforms iconic imagery into scenes marked by humor, ambiguity, and critique. The works question notions of authority, belief, and artistic seriousness, revealing the instability of symbols often treated as fixed or revered.

Rather than affirming the status of the "icon," the works presented in *Ironie Icons* undermine it, exposing contradiction, vulnerability, and human fallibility as central elements within Anthony's practice.



WILLIAM ANTHONY, IRONIE ICONS

Foreword by Jacob Lillemose
Editor Mette Flink
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The pages shown here are selected examples from the catalogue *Ironic Icons*, illustrating the publication's structure and visual language. Presented for archival and research purposes.



"I remain totally charmed by their [Anthony's drawings] irrelevance, their sly idiot cunning, their incisive social commentary in the delicious disguise of incompetence."

LEO STEINBERG LETTER, 1990

WILLIAM ANTHONY AT HIS STUDIO
Photo: Kristine Brummett, 2012

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WILLIAM ANTHONY
Photo: Jack Peckham

IRONIC ICONS BY SAM JEDIG

THE NOT-SO DIVINE COMEDY

FOREWORD BY JACOB LILLEMOSE

"There is in the human condition a basic absurdity as well as an implacable nobility."

— ALBERT CAMUS

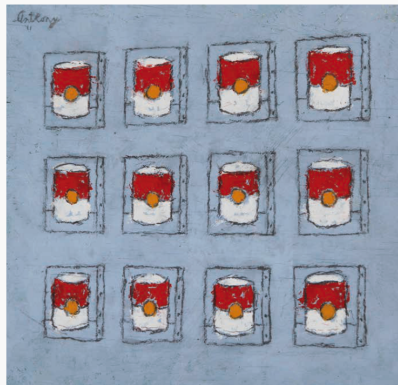
"I've been accused of vulgarity. I say that's bullshit."

— MEL BROOKS

Who ever said that modern art was not supposed to be funny? Not William Anthony, that is for sure. While humor remains somewhat under recognized in the annals of modern art, Anthony's oeuvre of more than 50 years nevertheless proves that it constitutes a distinct artistic intelligence, profound and outrageous at the same time. In his drawings and paintings critical commentary on contemporary culture and subtle reflections on the concept of art blend with naughty, if not downright perverse fantasies in a skewed satire. They pose a witty and pointed comic challenge to our perception of the world as we know it through images, twisting and turning conventions, parodying clichés and subverting preconceptions. Whether they are appropriations of the works of classic and modern masters, covers for gay magazines, posters for Broadway shows, illustrations of the Bible (the only one Warhol could understand according to Warhol himself), WWII & history and Western mythology, or cartoonish takes on social events or even his private life, Anthony goes to work on the images with his characteristic unorthodox and original pencil. In his eyes and hands no image, type, style or period, is too sacred to be exposed to a process of continuous interpretive mutation. He depicts the familiar in surreal, dumb, childish, grotesque, silly, vulgar, and disturbing ways that make you smile or laugh out loud while seriously wondering about the sanity of the world and of the artist.

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TWELVE LITTLE WARHOLS
2011 OIL ON WOOD 8 1/2 X 8 1/2"

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UN CRI DE COEUR
2007 OIL ON WOOD 10 1/2 X 14 1/2"



ENOUGH IS ENOUGH
2008 PENCIL AND WATERCOLOR 8 1/4 X 9"

Collection: Sam Jedig, Kiefer Summering, D&K

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